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vol.5

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Quarto
MT
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vol. 5

50 STUDIES

IN A BRILLANT STYLE FOR THE

PIANO FORTE

BY

CARL CZERNY.

Op. 740.

Forming a Sequel to his Etude á la Vélocite.

10
Each book.

Art of Fingering with Facility.

BOOK I.

№. 1. Free play of the fingers with the hand kept still.
,, 2. Passing the thumb under the fingers.
,, 3. Fluency with distinctness.
,, 4. Light and easy play in moderate staccato.
,, 5. Equality in double runs.
,, 6. Clearness in broken chords.
,, 7. Shifting fingers on one Key.
,, 8. Light and easy play of the left hand.

BOOK II.

№. 9. Soft skipping and casting off.
,, 10. Practice of thirds.
,, 11. Dexterity in shifting fingers.
,, 12. To render the left hand pliant.
,, 13. The greatest possible fluency.
,, 14. Chord passages.
,, 15. Extensions with great force.
,, 16. Shifting fingers in rapid motion.

BOOK III.

№. 17. Rapid minor scales.
,, 18. In which one hand crosses the other quietly and with soft touch.
,, 19. Extensions with the hand quiet.
,, 20. Double Octaves.
,, 21. Equal movement of both hands.
,, 22. Practice of the Trill.
,, 23. Light touch with the fingers of the left hand.
,, 24. The thumb on the black Keys with a perfectly quiet position of the hand.

BOOK IV.

№. 25. Clearness with fluency.
,, 26. The greatest rapidity in chord passages (Arpeggi.)
,, 27. To make the fingers independent of one another.
,, 28. A quiet hand with great activity of the fingers.
,, 29. Practice of the Turn.
,, 30. For acquiring a free touch.
,, 31. Exercises in passing the thumb under.
,, 32. For lifting the fingers uniformly.

BOOK V.

№. 33. Octave leaps with a light hand.
,, 34. Trills in thirds.
,, 35. Alternation of the fingers on one Key.
,, 36. An easy arm with pliant fingers.
,, 37. Clearness with force.
,, 38. Lifting the two hands symmetrically.
,, 39. Exercises in thirds.
,, 40. Light termination of chords.
,, 41. Activity of the left hand fingers.

BOOK VI.

№. 42. Practice of the double Turn.
,, 43. To acquire dexterity in passing the thumb under.
,, 44. The lightest touch with the utmost rapidity of fingers.
,, 45. Legato melody with broken chords.
,, 46. The bravura touch and movement.
,, 47. Soft clear touch in broken chords Arpeggi.
,, 48. Exercise in Trill.
,, 49. Octaves in bravura style.
,, 50. The bravura touch and tempo.

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Octave leaps with a light hand.

Molto Allegro.(♩.=112.)

Czerny, Op. 740.

№ 33.

8 *staccato*

pp *Ped.* *armonioso* * *delicatam.* *Ped.* *

8

8

8

8 *sempre dolce*

8 *dolce*

cresc.

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8

f

dimin.

8

dolce

8

cresc.

8

f

dimin.

cresc.

f

ff

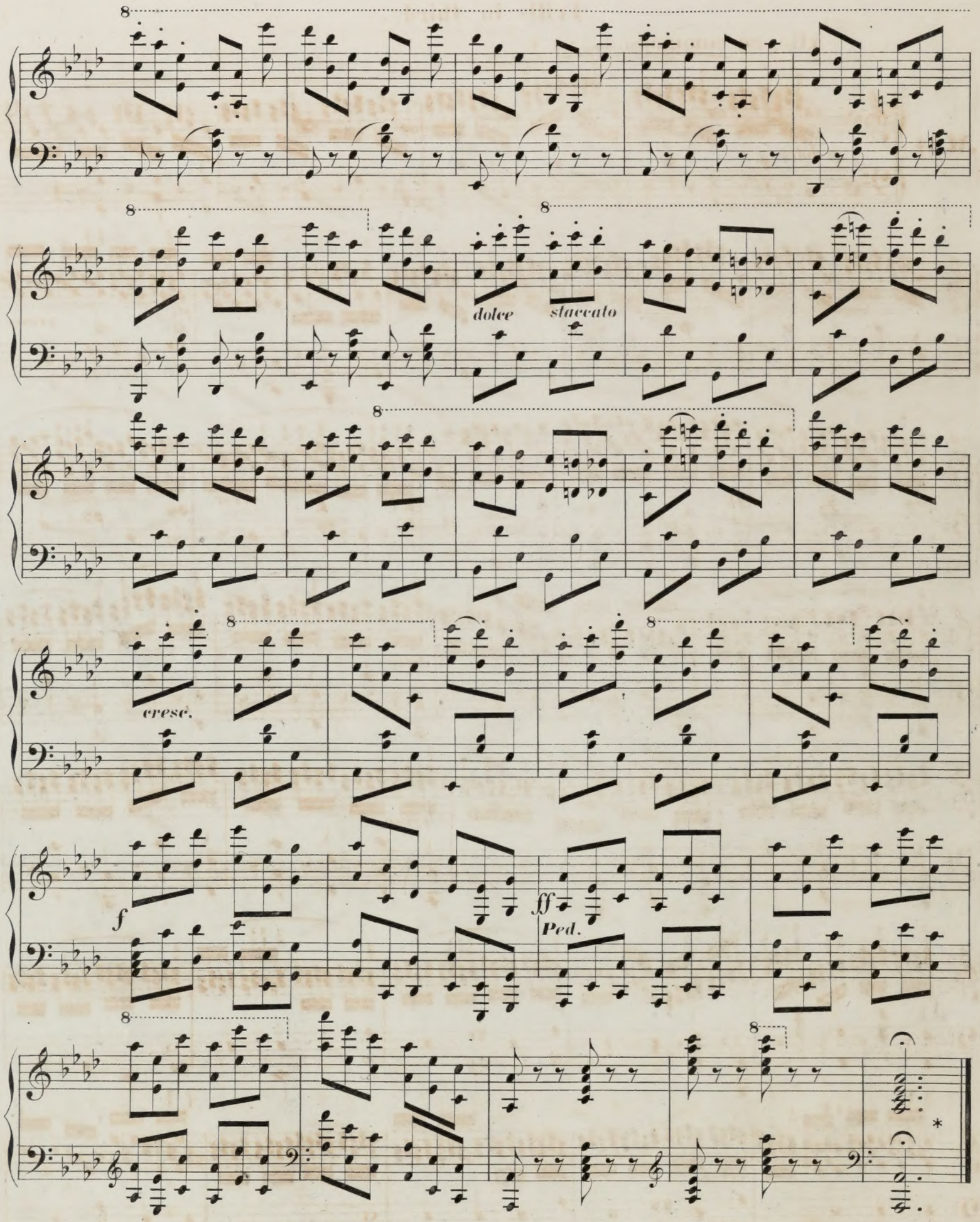
sf

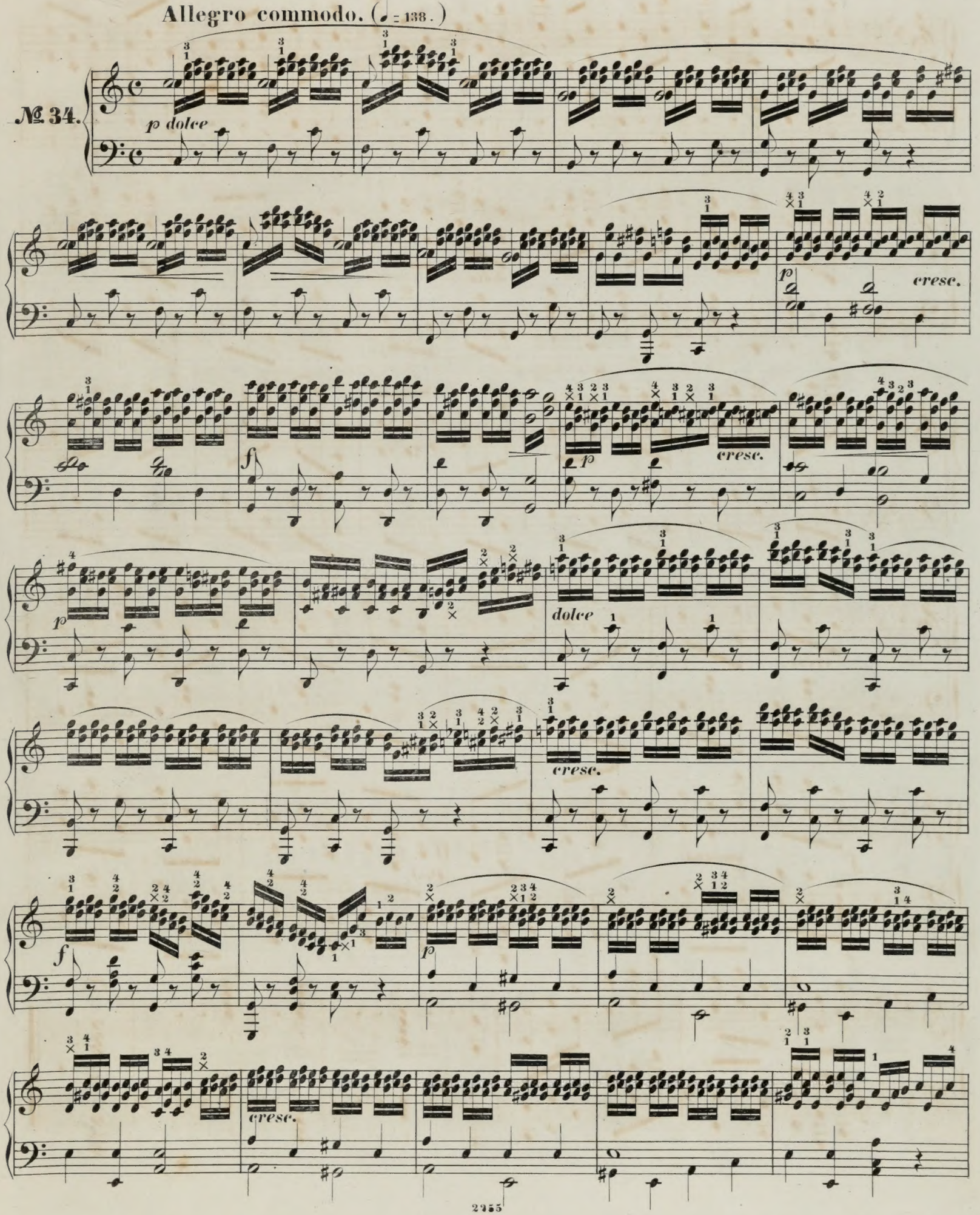
8

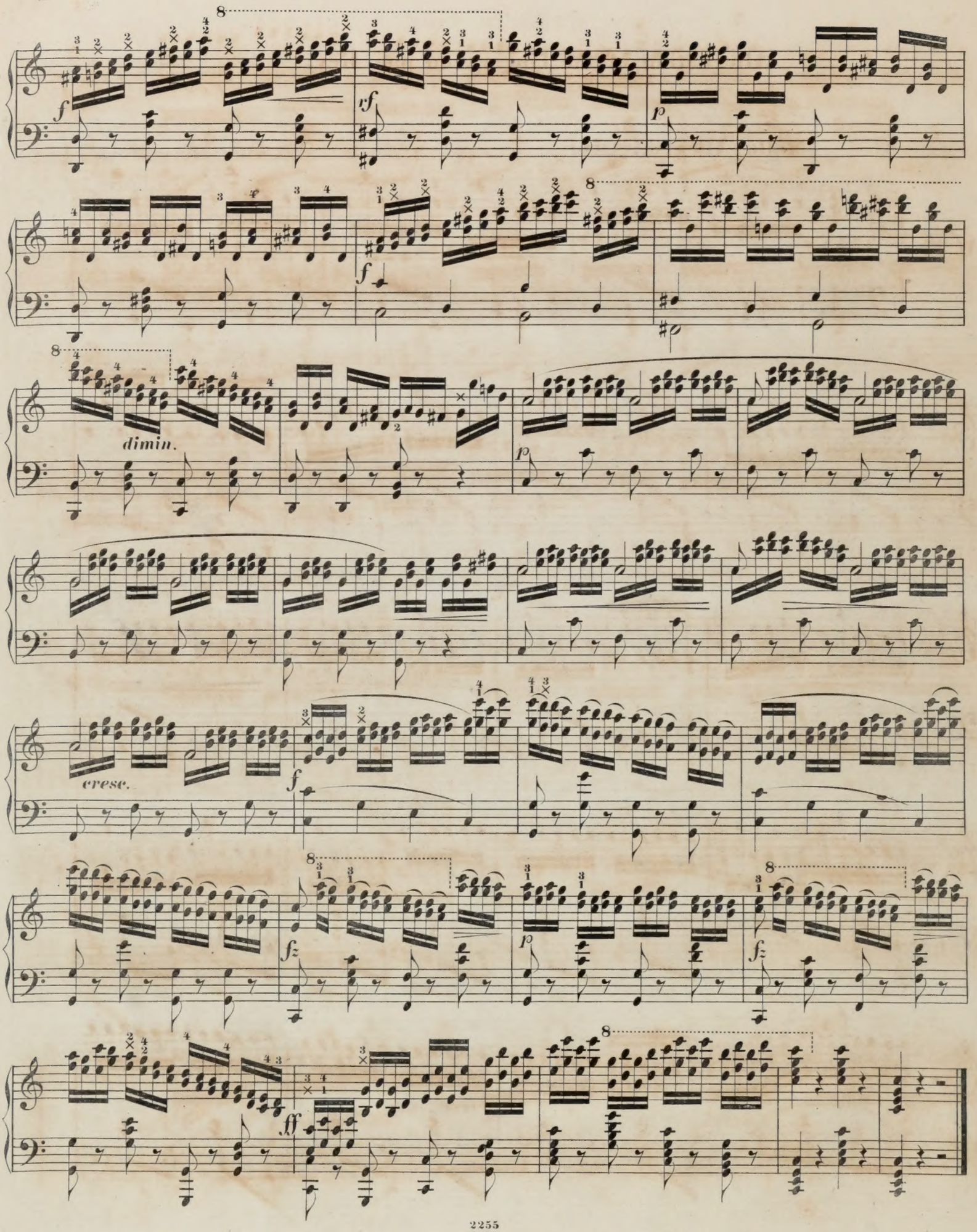
dimin.

8

8


8
dolce
staccato
cresc.
f
ff
Ped.
*

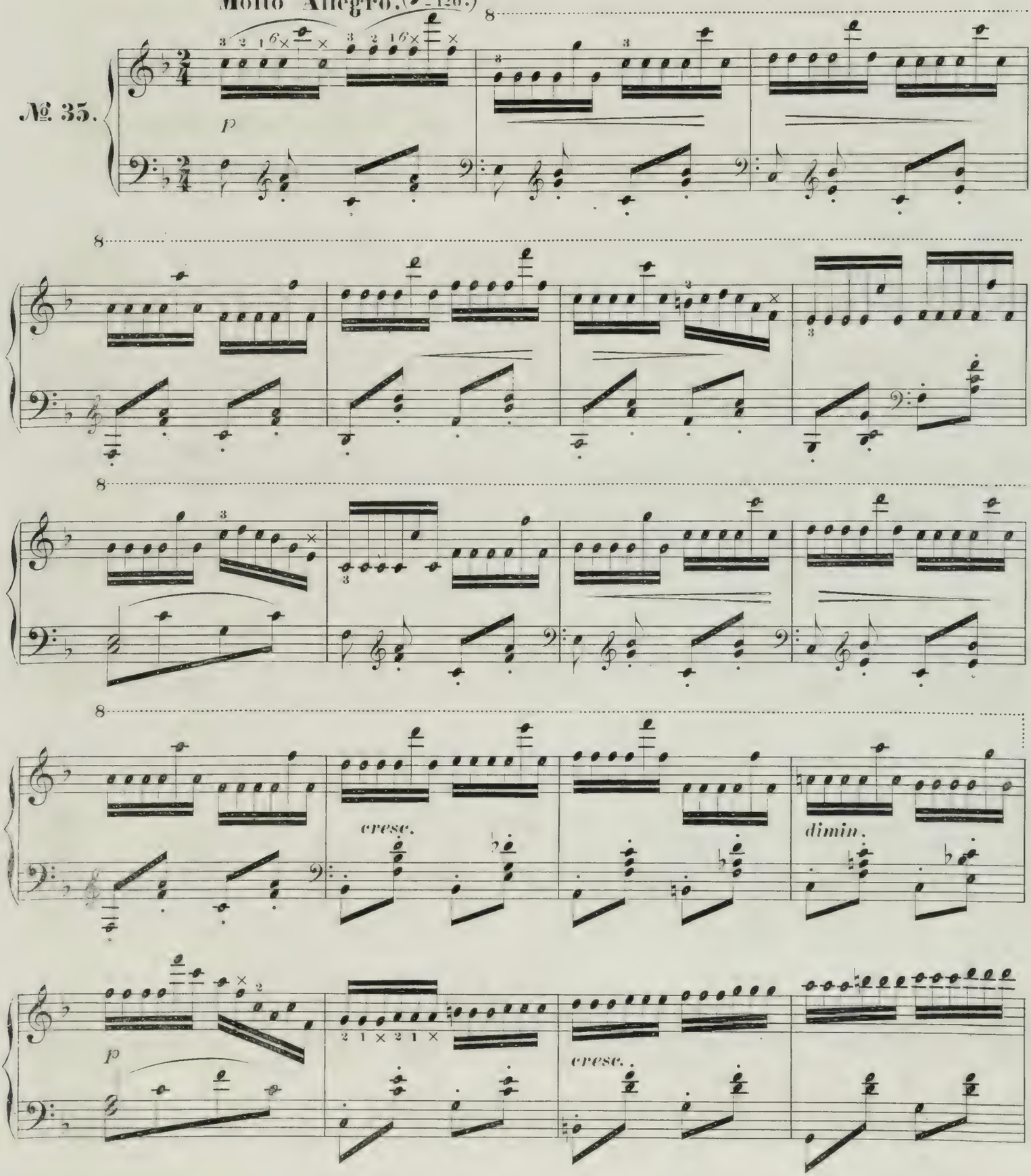

Allegro commodo. (♩ = 138.)
№ 34.
p dolce
cresc.
f
p
cresc.
p
dolce
cresc.
f
p
cresc.

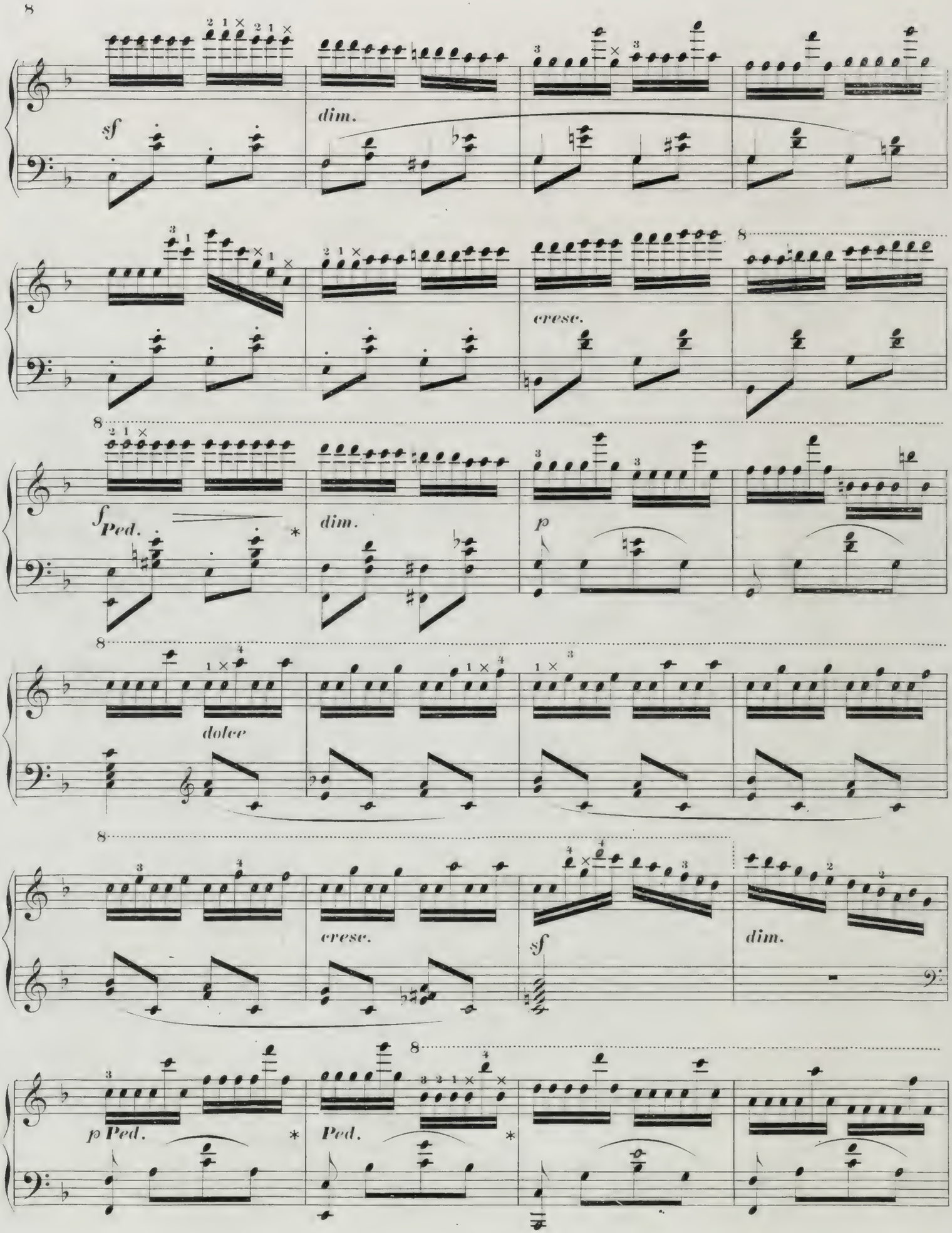

8
f
rf
p
8
f
8
dimin.
p
cresc.
f
8
fz
p
fz
8
ff

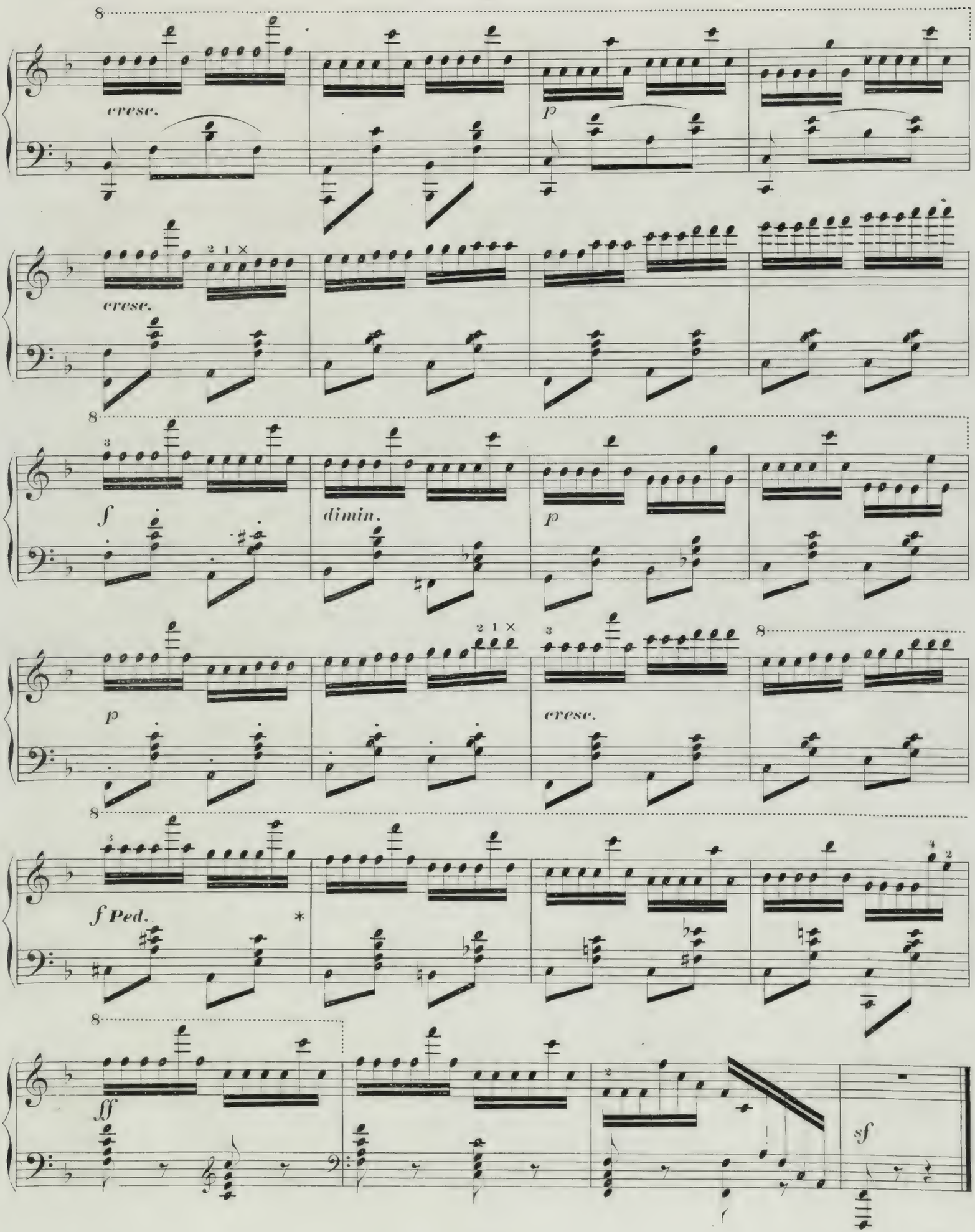
Alternation of the fingers on one Key.

Molto Allegro. (♩ = 120.)

№ 35.



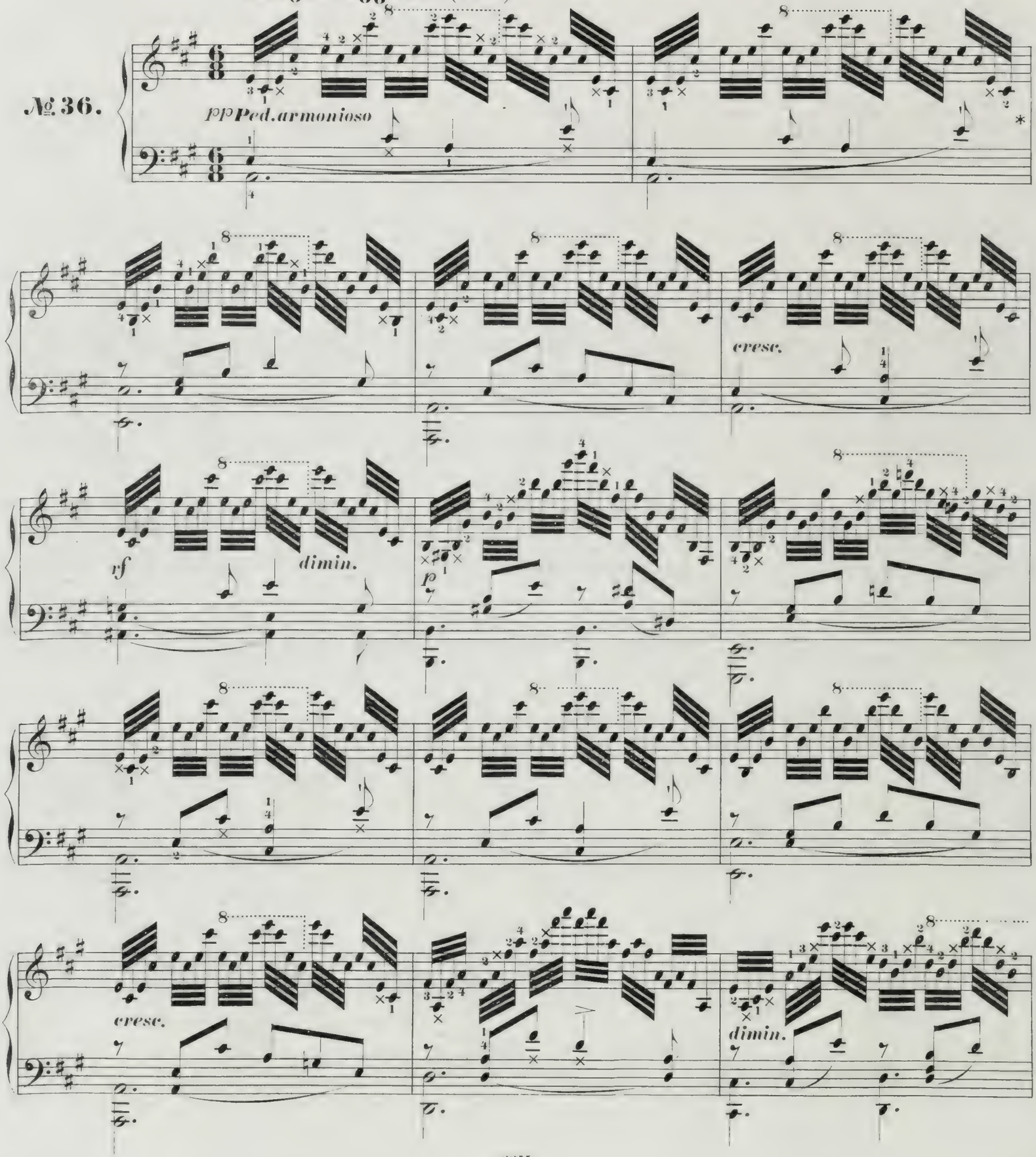

sf
dim.
cresc.
f Ped.
dim.
p
dolce
cresc.
sf
dim.
p Ped.
Ped.

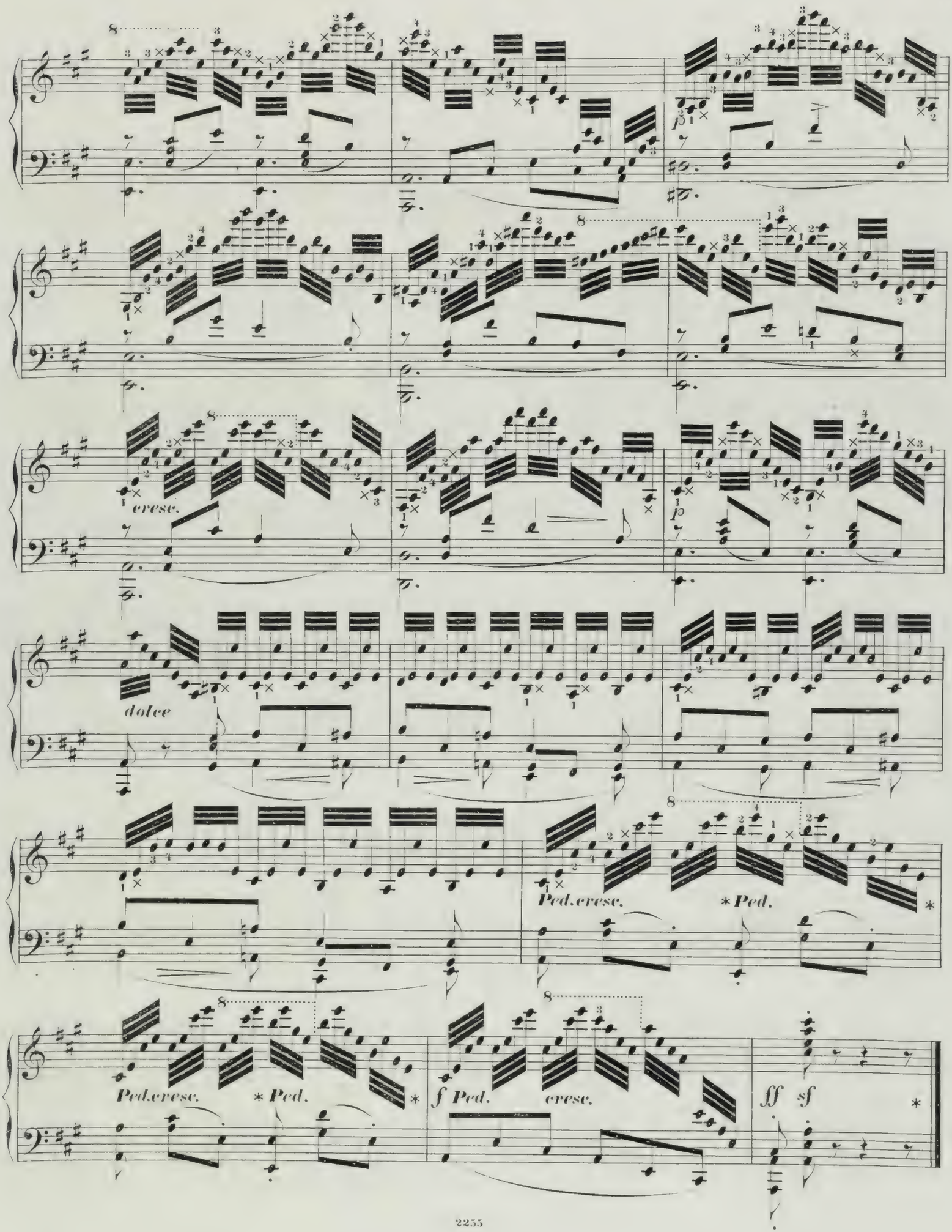

cresc.
p
cresc.
f
dimin.
p
p
cresc.
f Ped.
*
fff
sf

An easy arm with pliant fingers.

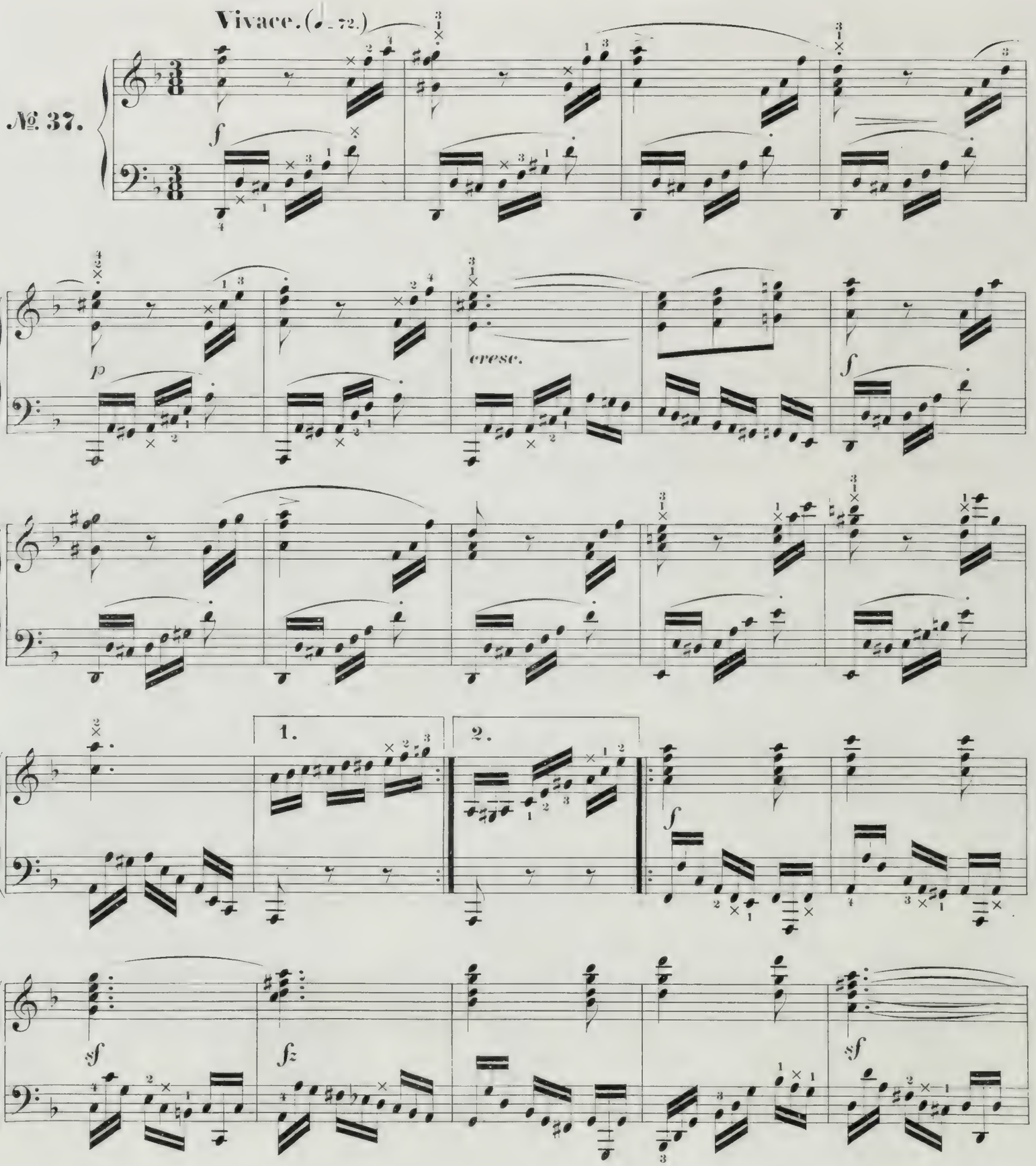
Allegro leggiero. (♩ = 58.)

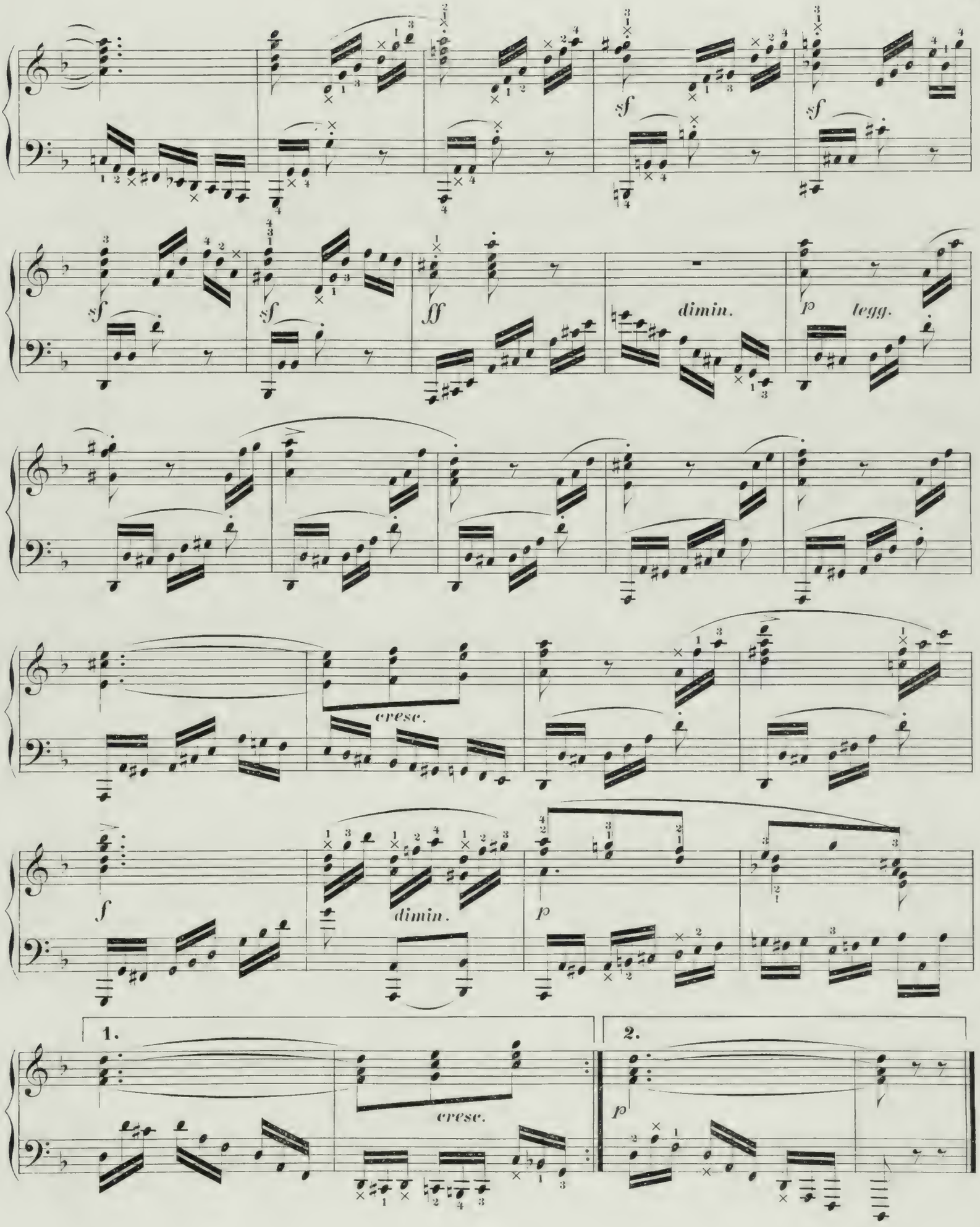
№ 36.




cresc.
p
dolce
Ped.cresc.
* Ped.
* Ped.cresc.
* Ped.
f Ped.
cresc.
ff
sf

Clearness with force.

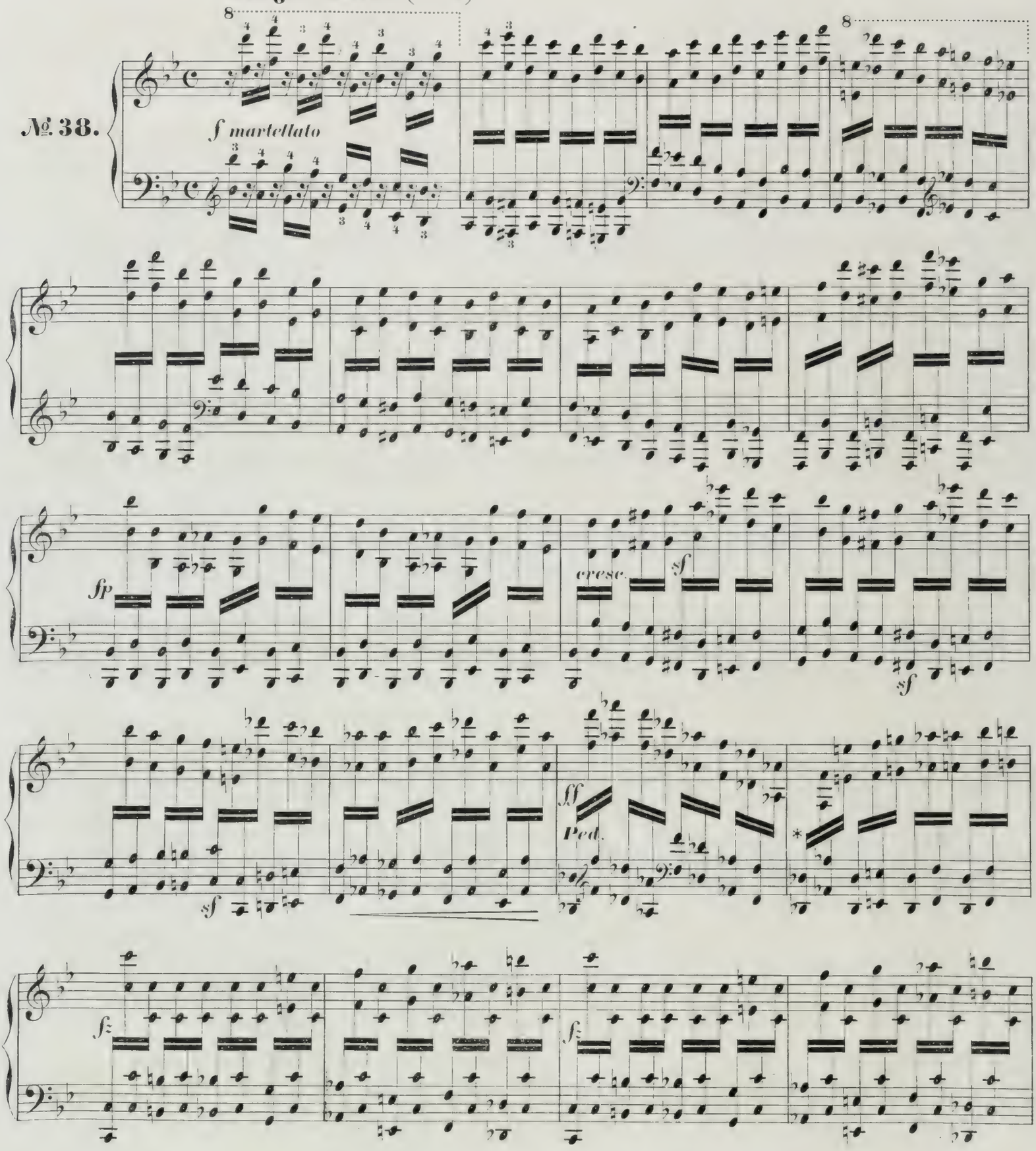


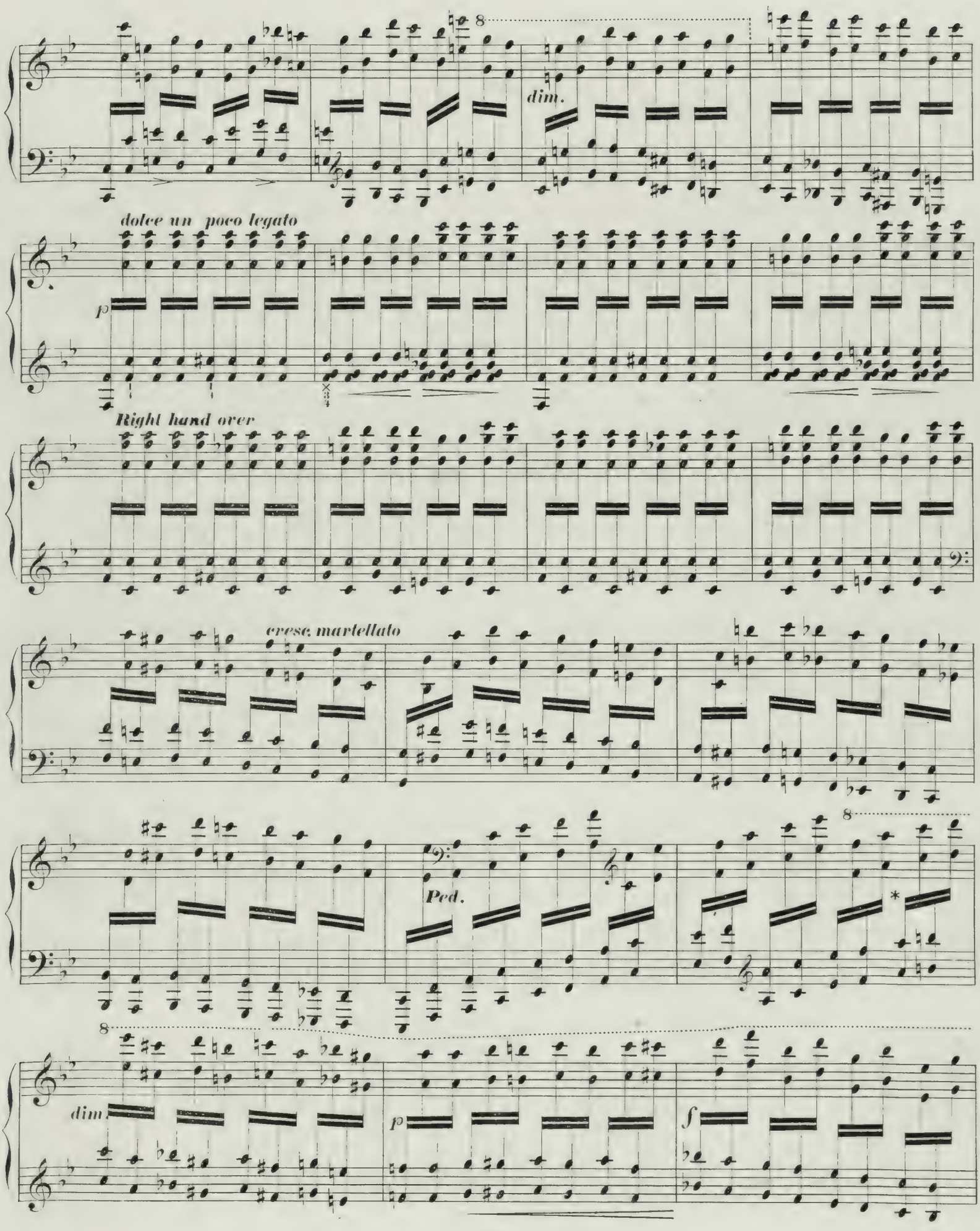

sf
sf
sf
sf
ff
dimin.
p
legg.
cresc.
f
dimin.
p
1.
cresc.
2.
p

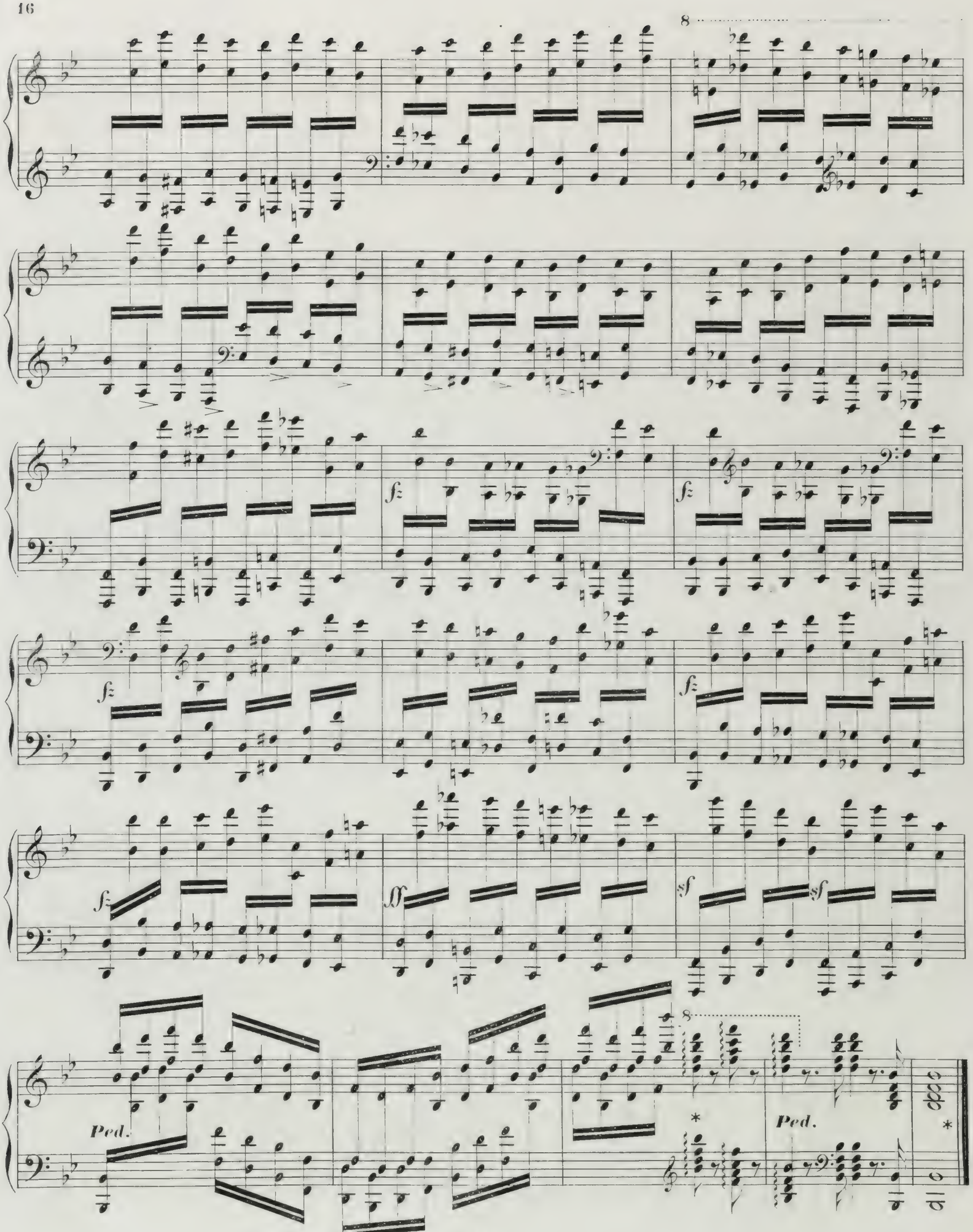
Lifting the two hands symmetrically.

Allegro molto. (♩ = 76.)

№ 38.

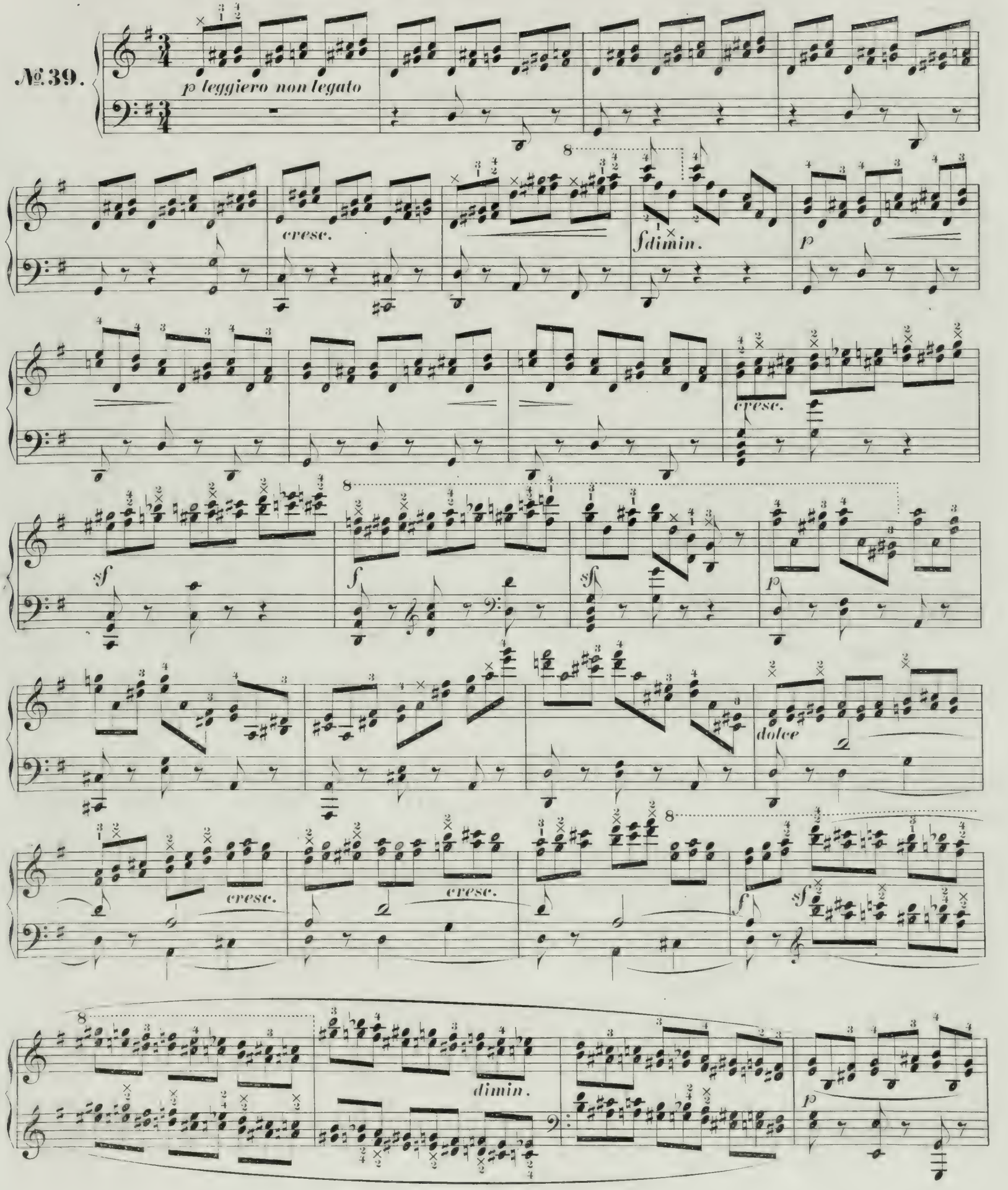


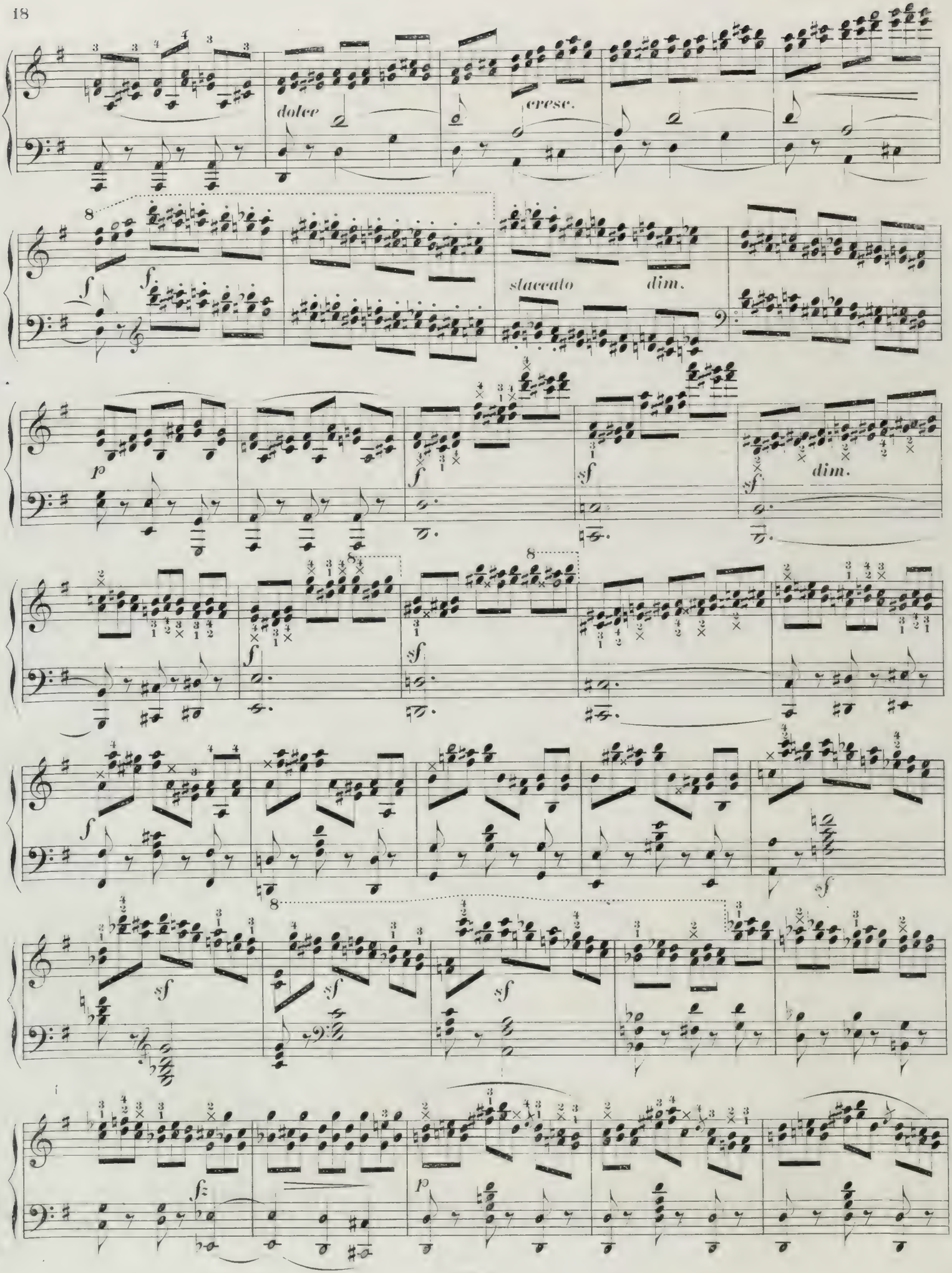

8
dim.
dolce un poco legato
p
Right hand over
cresc. martellato
Ped.
*
8
dim.
p
f

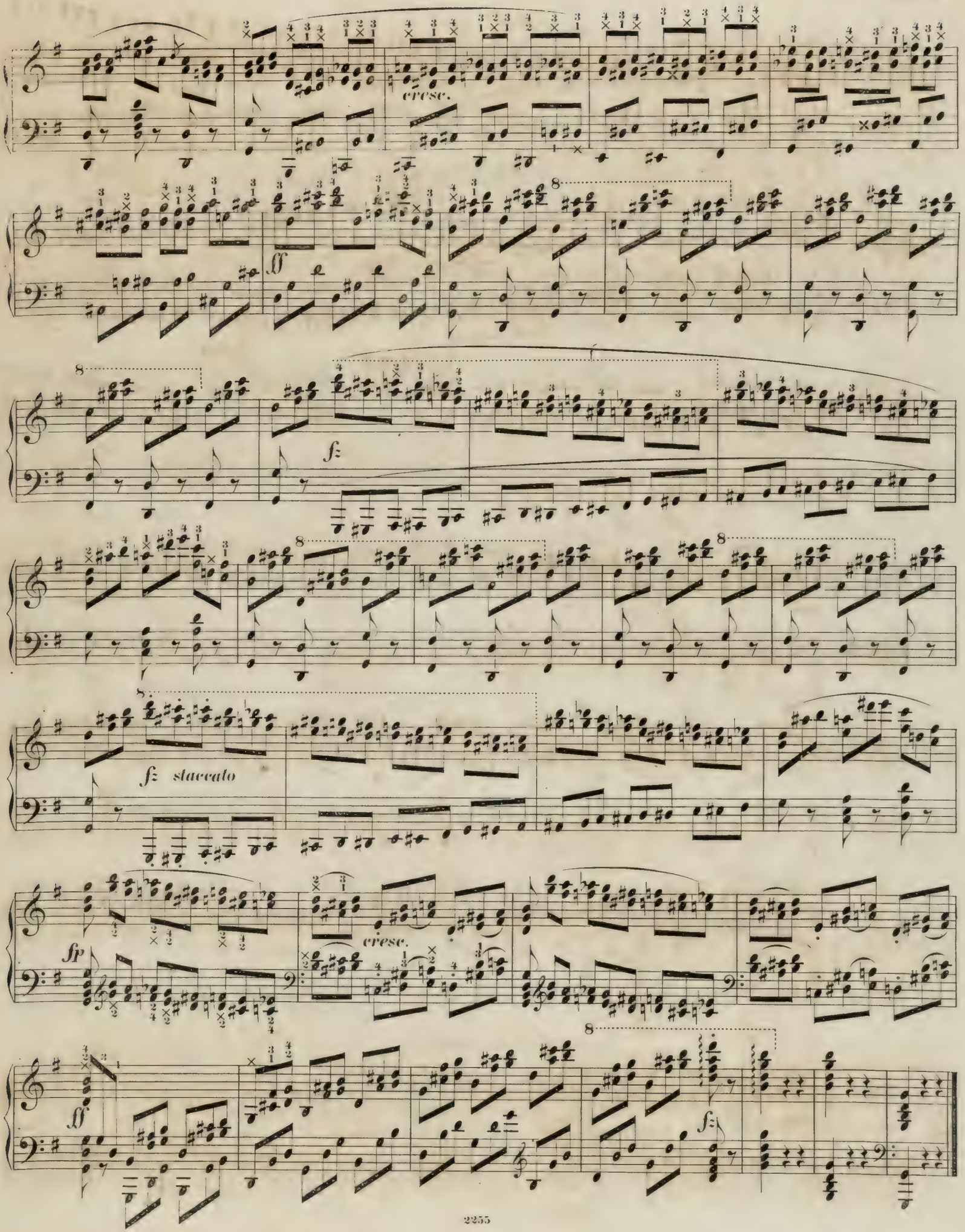

8
fz
fz
fz
fz
ff
sf
sf
8
Ped.
*
Ped.
*

Exercises in thirds.

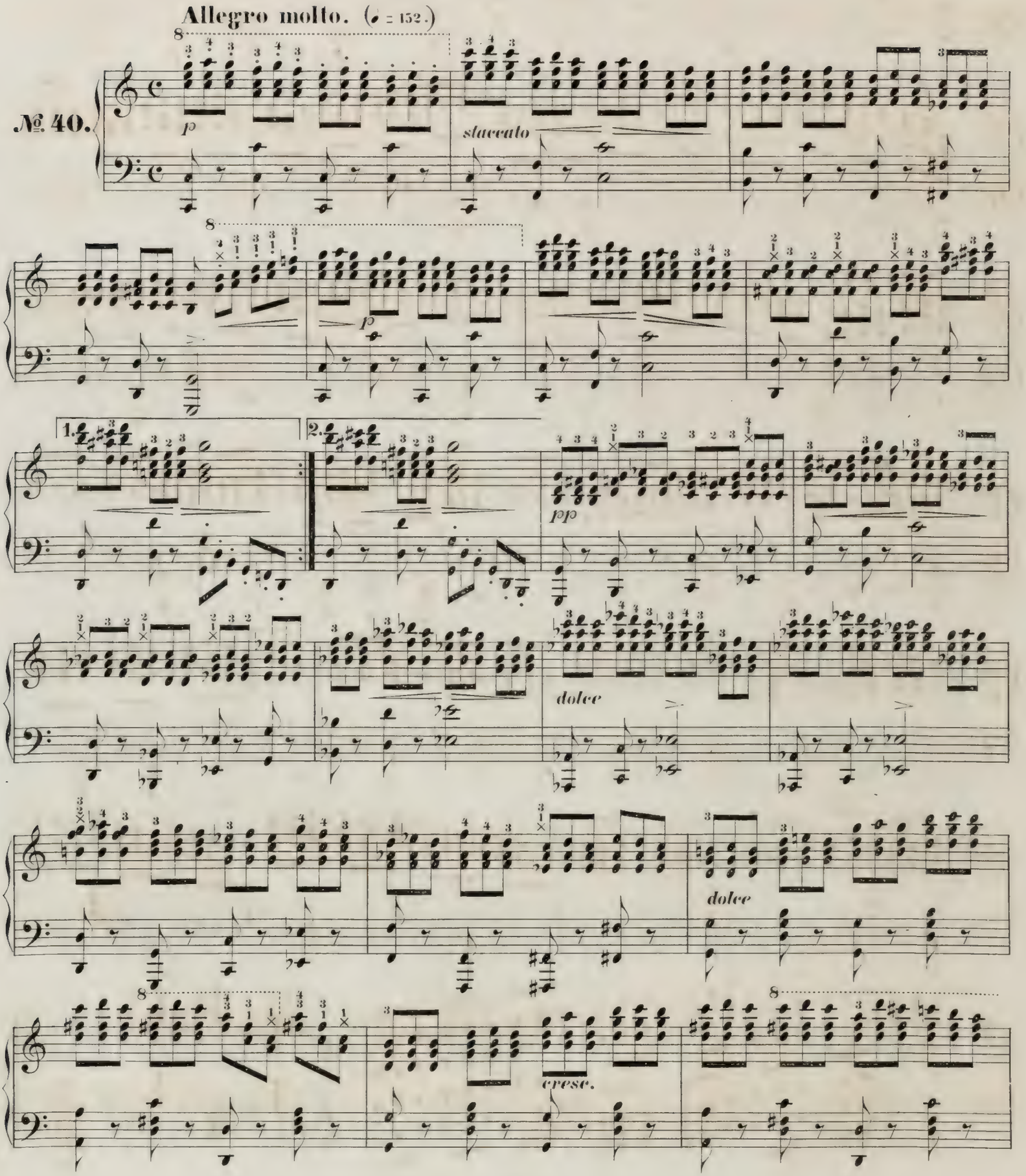
Allegro vivace. (♩ = 66.)

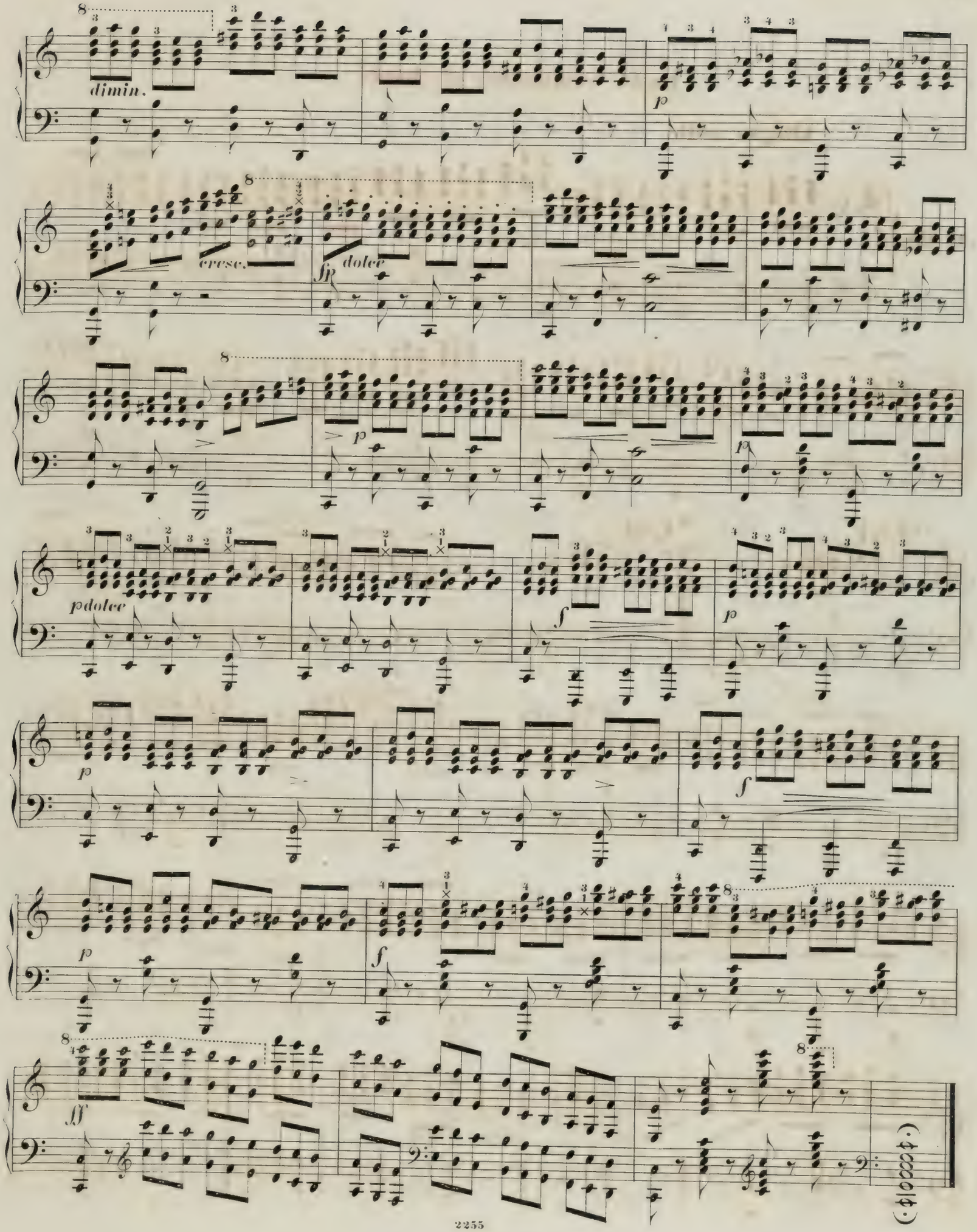



dolce
cresc.
staccato
dim.
dim.

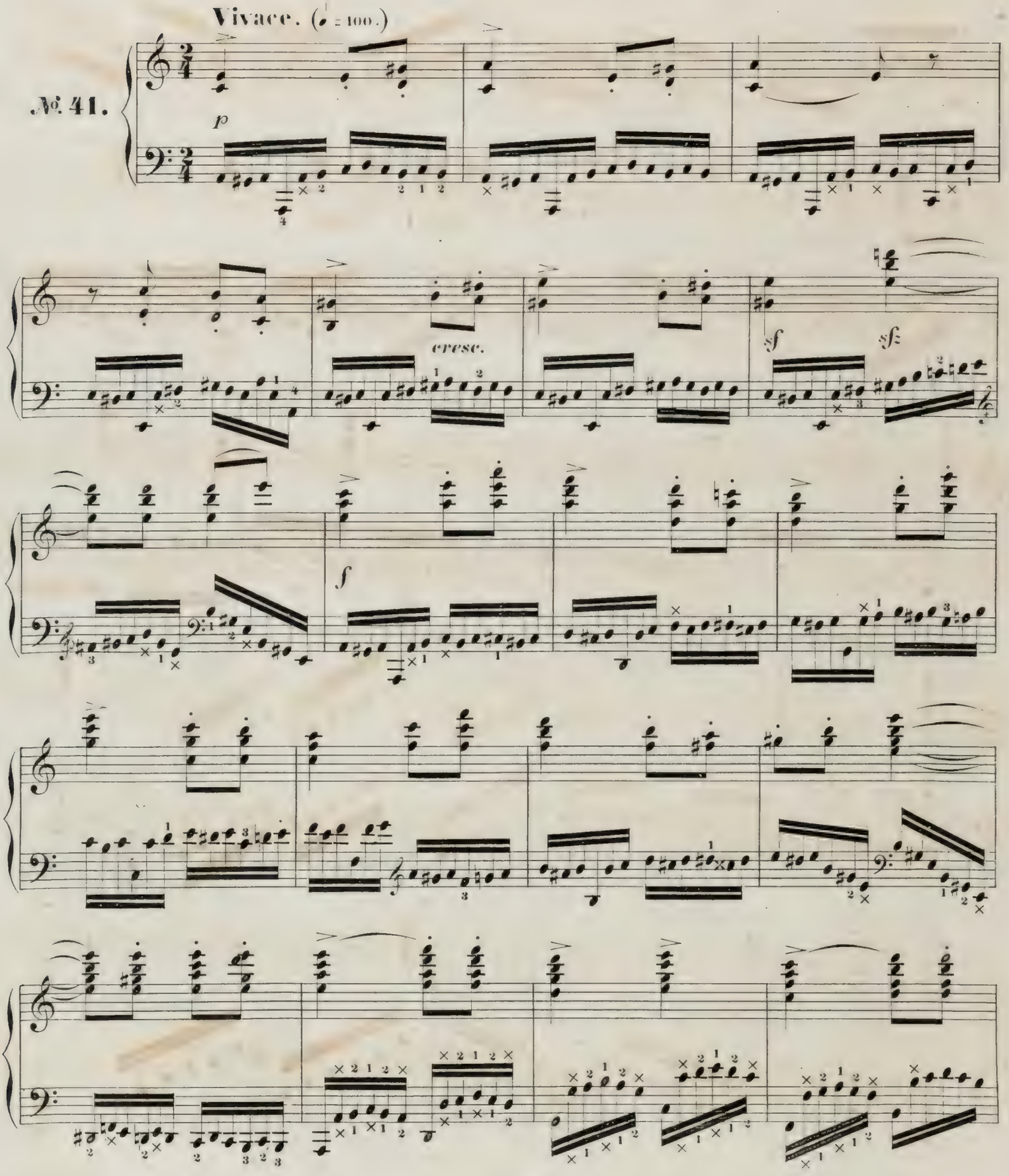

cresc.
ff
fz
fz staccato
fp
cresc.
ff
fz

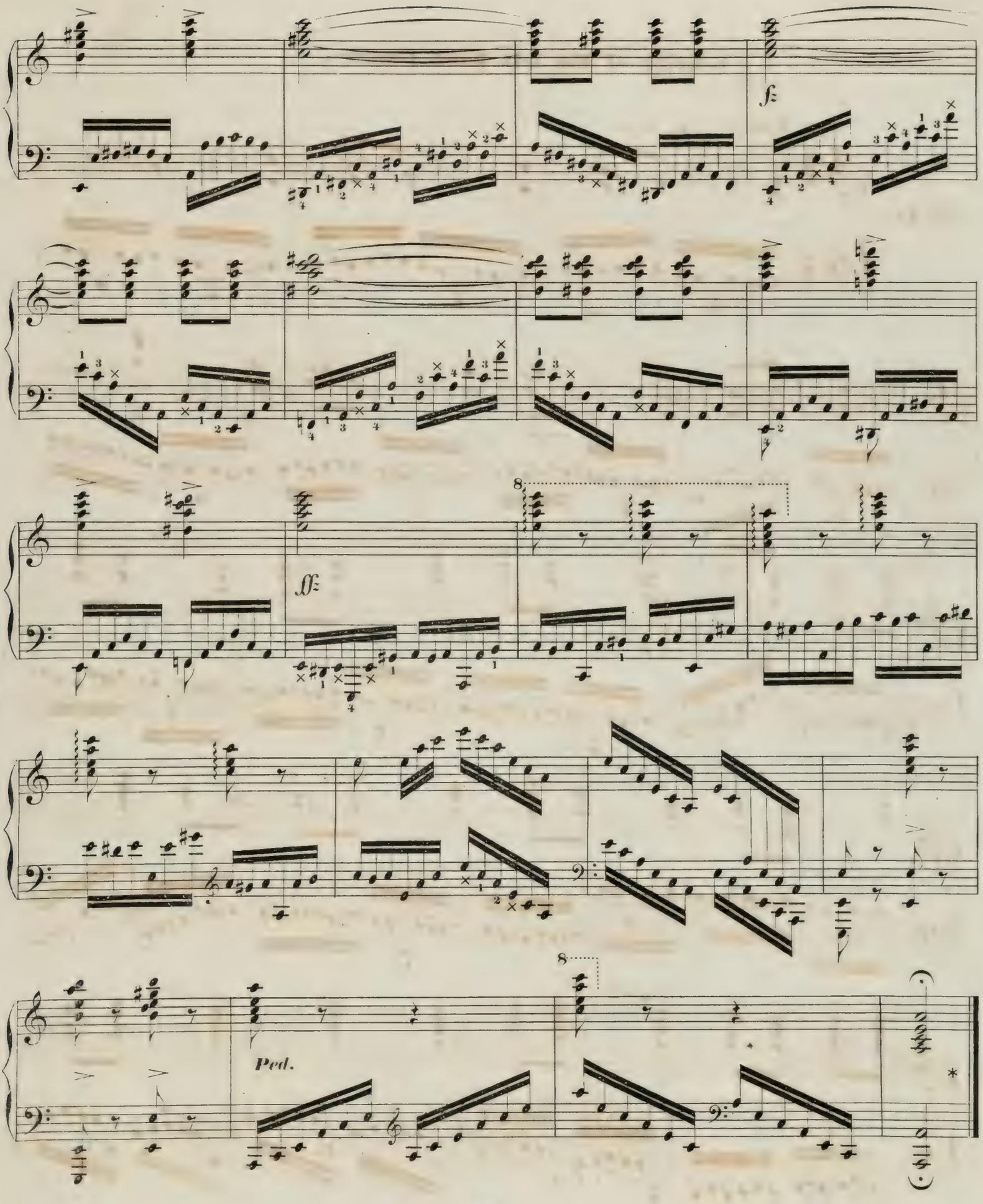
Light termination of chords.




dimin.
p
cresc.
fp
dolce
p
p
dolce
f
p
p
f
p
f
ff

Activity of the left hand fingers.




fz
fff
8
8
Ped.
*

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